LT Ranch
Summer Residencies
2023

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2023

Introduction

You attended a MULTISTORY* talk, Canterbury School of Architecture staff are presenting their work, and Kristina presents the Ranch. You do not fully comprehend the concept of it, but the practical and making aspect of it intrigues you.

One year later you notice a poster advertising the 2023 Ranch session. After several weeks of encouragement from peers, online meetings, conversations, anticipation, and preparation, you arrive at the Ranch in a state of climatisation as you're suddenly in an unfamiliar, extremely rural, and harsh environment. Some people adjust quickly, some do not. You, however prepared and anticipated this challenge, willingly exit your comfort zone.

You experience endless mosquitoes and midges, the daytime heat scorching your back, evening coldness, and severe thunderstorms - an unpredictable environment that constantly fluctuates, but adaptable. Humans have a natural instinct to form groups to provide each other with information, assistance, social support, and to satisfy their need to belong. Do you join the tribe, or stay a recluse?

Everyone is gathered around the Stonehenge as per Ranch tradition, eating, drinking, and conversing in the ambiance of darkness, fire crackling, and crickets buzzing loudly. You look up towards the midnight sky populated with stars that would otherwise be concealed away by light pollution in an urban setting. Toward the house is the band of the Milky Way Galaxy, a dense collection of millions of stars that conceal the galactic core. You stare at it in awe, reminding yourself that this is only a fraction of what is visible.

What will your project be? Will it be culturally related to you, someone else, or the place? Will it be influenced by your personal experience, or your readings of the landscape? Will it be simple and pragmatic, or have a deeper, abstract meaning? Will you be spontaneous, or carefully planning?

The Ranch is both physical and cognitive. It is a land in rural Northern Lithuania, with buildings and infrastructure sparsely scattered throughout. But most importantly, it is a place under constant fluctuation from the ever-changing environment, disassembly and reassembly, the deterioration/dismantling/destruction of 'relics' from past projects to pave way for and inspire future projects. It is an experience, a memory, an archive of stories, aspects shaped and reshaped by fourteen years of ranchers, both veterans and newcomers.

Mun Hin Dom Chu

2009 Anna Parfirnko Yi-chuan Lui Yu-ting Wang
w : Ken Wilder

2011 Ami Kanki Changda Wu Dayea Park Georgina Walker Hyunsuk Park Lewis Barton Sofia Anastasiou Spyros Anastasiou Sylvia Yebing Yuan
w : Rob Nice Stasys Skliaustis

2012 Chris Humphrey Enzo Guida Keun Hye Lee John Wo Min Kang Mamo Jeulin He Marcus Boyle Max Thomson Mo Ja Neda Kahooker Patrick Yi-Wei Chen Paresh Parmar Recy Shao Sam Lo Ming Shum
w : Emma Hunter Stasys Skliaustis

2013 Abdulbari Kutbi Jacqueline Hu Jialing Li Mengjie Liu Mirella Dourampei Sang Kyong Jeong Wan-Yun Tsai Xin Wan Ya Gao Yang Bai
w : Janice Shales Jiri Hanzlik Stasys Skliaustis

2014 Bingyu Hu Bo Lu Fang Yuan Lijiao Wen Lin Wu Nan Yao Shandri van Rooyen Sue Ahmed Zuofung Zhou Yun Na Liu Yvonne Onah
w : Jeffrey Adjei Jiri Hanzlik Ken Wilder Stasys Skliautis

2015 Declan Ralph Emiliano Zavala Faezeh Fathi Helen Brewer Liu Yang Lu Peng Nathan Back-Chamness Richard Ford Tianyue Wang Wei Wu Yvonne Onah
w : Alison Lloyd Annemarie Piscaer Jeffrey Adjei Jiri Hanzlik Stasys Skliaustis Tina Tran

2016 Daniel Stilwell Declan Ralph Elif Ergisi Faezeh Fathi Gemma Maria la Rocca Owain Caruana-Davies Richard Ford Sarah Stollery Yingting Frannie Yuan Yuan Zoey Zhao
w : Jeffrey Adjei Ken Wilder Lucy Alice Jones Stasys Skliaustis

2017 Adrienne Ursula Bennie Athina Leontiou Charlotte Crocker Clinton Olajide Jr. Faezeh Fathi Luna Ozbek Nathan Back-Chamness Piera Dencker-Rasmussen Richard Ford Zigiant El-Sarkaoui
w : Jeffrey Adjei Ken Wilder Lucy Alice Jones Stasys Skliaustis

2018 Ben Carpenter Dan van Orsouw Dimple Manmovanlal Declan Ralph Elliot Waters Ethan Burley Faezeh Fathi Jacob Hedge Miksa Albert Richard Ford
w : Jeffrey Adjei Nasios Varnavas Niall Healy Stasys Skliaustis

X 2019 Chayada Dissataporn Dan van Orsouw Declan Ralph Ethan Burley Faezeh Fathi Jacob Hedge Miksa Albert Kejin Cojoy Liu Nattanit Eksangul Richard Ford Shuhui *Cris* Yin Vilius Jokubaitis
w : Jeffrey Adjei Nasios Varnavas Niall Healy Stasys Skliaustis

2020

Part 1

Charissa Turner
Dan van Orsouw
Declan Ralph
Diya Seepaul
Faezeh Fathi
Jacob Hedge
Miksa Albert
Monica San Pablo Santiago
Nattanit Eksangul
Niall Healy
Nicola Tsioupra
Stan Chick
Zvonimir Antic
Vilius Jokubaitis
Chayada Dissataporn
Richard Ford
Jeffrey Adjei
Maegan Icke
Rachel Jones
Nasios Varnavas
Colin Priest
Ken Wilder
Gabor Stark
Stasys Skliaustis*
Kristina Kotov*
Matt Shaw
Will Trossel
Brone Skliaustiene*
Antanas Skliaustis*

2021

EXHIBITION* @ Utenos Kraštotyros Muziejus padalinyje Tauragnų Krašto Muziejuje

Daiva Kviklyte-Čybiliene*
Kristina Kotov*
+
Stučių hamlet Inhabitants
Tauragnu seniunija (council)
Utenos biblioteka
translator(s):
Antanas Budvytis
Inga Motiejiūniene
Stasys &
p. N. Šuminiiene
(the librarian - bibliotioninkė)

the short play film:
sound & music
by Gabor Stark
production:
D Kviklyte & K Kotov
Editing: KKotov

2022

Part 2*:

Annemarie Piscaer
Charissa Turner
Dimitra Voutsi
Diya Seepaul
Faezeh Fathi
Jeffrey Adjei
Jon Shmulevitch
Kristina Kotov
Maegan Icke*
Nicola Tsioupra
inhabitants of Stučių kaimas

+
Chris Daniel
Declan Ralph
Gabor Stark
Niall Healy
Rachel Jones-Jones*
Tanchho Lawati

**Tool/Toy Project*

2023

Diya Seepaul
Faezeh Fathi
Jeffrey Adjei
Kristina Kotov
Mun Hin Dom Chu
Tanchho Lawati
Zain Azhar

with
Jon Shmulevitch*
&
inhabitants of Stučių kaimas

+ help & support from
Gabor Stark
Maegan Icke
Niall Healy
Chris Butler & family
Mendelevicius family

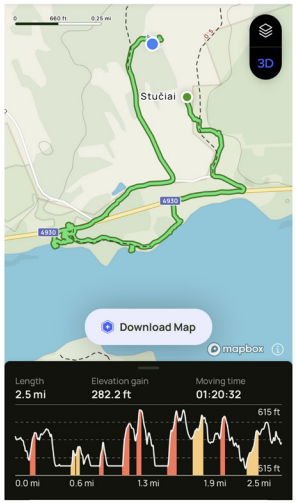
Road trips and walkarounds

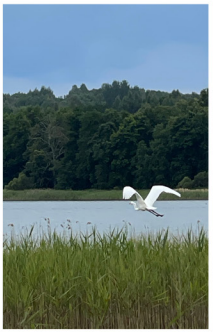
Part of our getting to know the place and revisiting year on year, is making small ‘detours’ into roads unfamiliar when driving from the airport, or investigation a road on google which does not appear in the landscape.
After months of drought, it seems we were the rain bearers. It pelted down. Catching us off guard but beginning to moisten the scorched ground.

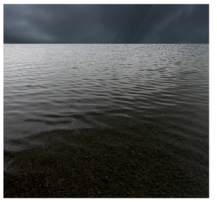
The drama of the sky and its movement of light and dark along the wide horizon was mesmerizing.

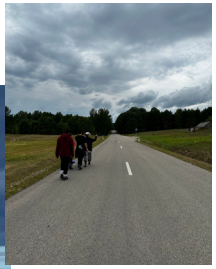
We kept checking the stream but after days of intermittent showers with thunder, it still remained dry.

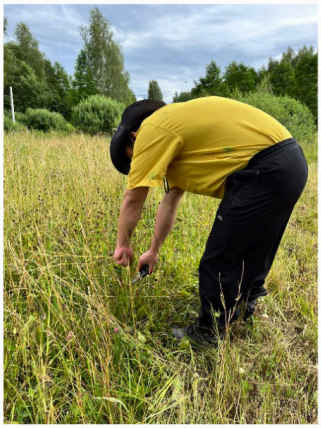
Afternoon Hike











Winslow Homer
The Veteran in a New Field
1865.

*

the [Reboot] session: A few words

It tends to take a wee while to settle into an introduction for each session. Whether the session becomes mystical with spirits mingling or the physical, with atomic and weather particles vying for attention, the collection of people and place propells us. This year we glanced back to see forward. The title was from a brainstorming moment to identify its role in the continuum of the Ranch residencies so far.
Thank you to Zain for that.

This year we once again we carved out our characterful locations of work, our temporary studios, sometimes multiples leaving telltale signs of activity, arranging, adjusting, identifying materials and spaces, mostly nearby the blue shelter- ever billowing and sheltering. These air patterns and strange energies rose up in the projects. Stones found were carefully chosen, stacked, wrapped, swaddled (Tanchho's spirits), the sky was channeled into warm spaces, bathing us in light of the sky, sheltered and initially dark (Diya's camera obscuras).
Fay's orange lashes suddenly began to appear- blinking, flattering the windows enhancing the evening coquettishness of the humble house.

We lived mostly in this twilight of dark and light, blinking and warming at the fire of Stonhenge, carefully reconstructed by Dom to better contain the heat for his firing experimentation of form-making with ash.

Watchful of roaming weather patterns we became more comfortable with ourselves in the landscape once we established our everyday habits, Zain's birdman began to materialize in the cacophony of avian maestros. Wings wound with thread and carefully feathered offered routes to escape cages of restraint, testing flight patterns and freedom.

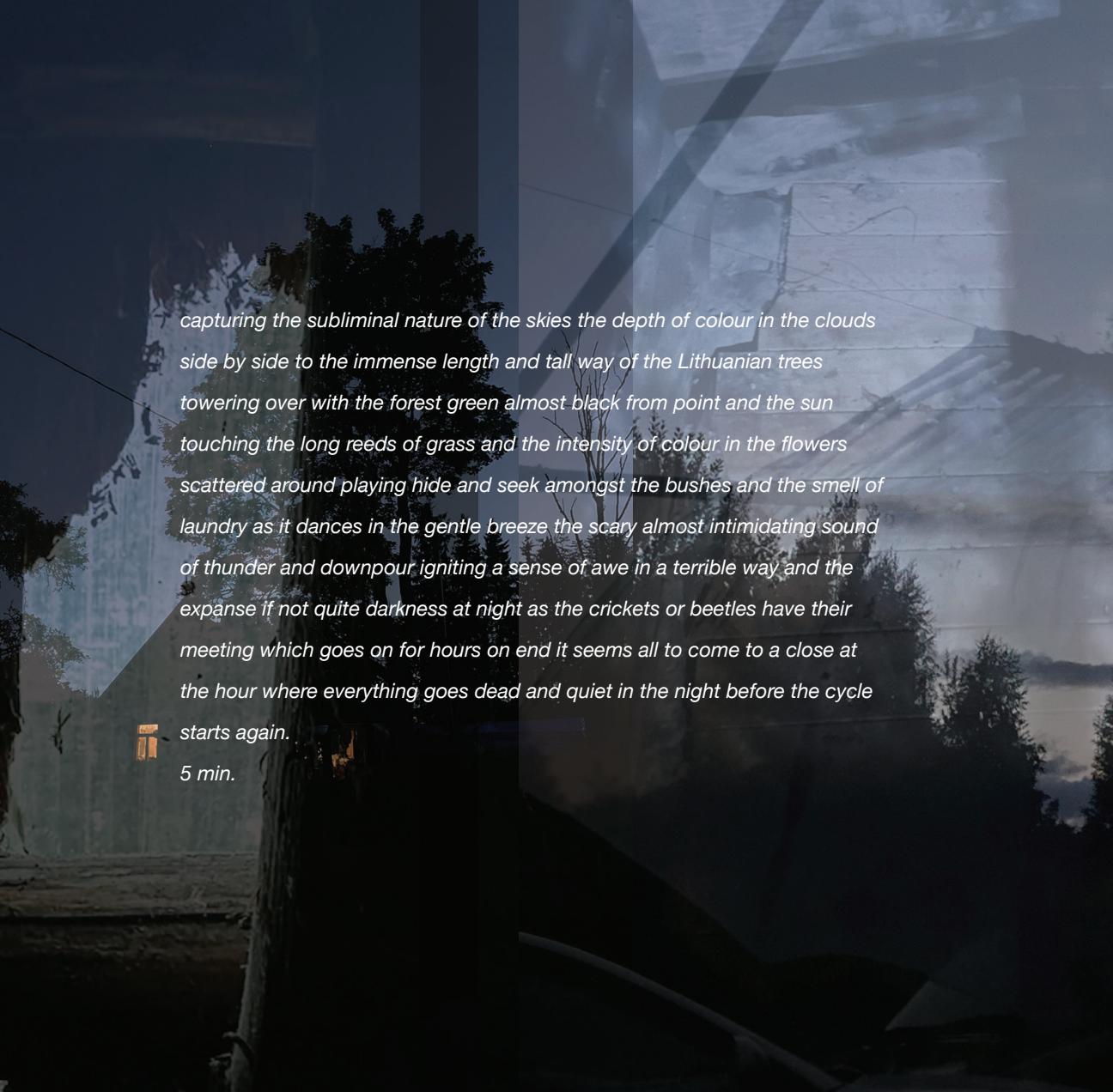
The humour really did burst during the session, adapting as we did to the everyday of missing comforts. The sounds of chitchat while towing the wonky wheelbarrow through the landscape- situating the spirits, was a warm echo rattling within the everyday sounds of the Ranch sounds.
We hope you enjoy this document prepared by the Ranchers of 2023.

Kristina Kotov, artistic director, LT Ranch.

Capturing the Sublime

Diya Seepaul

These are a series of experiments exploring what the sublime is how it makes one feel. It focuses on the small intimate moments often solitary allows us to be fully present and immersed if only for a moment. These consist of writings photographs drawing and learning through making.



capturing the subliminal nature of the skies the depth of colour in the clouds side by side to the immense length and tall way of the Lithuanian trees towering over with the forest green almost black from point and the sun touching the long reeds of grass and the intensity of colour in the flowers scattered around playing hide and seek amongst the bushes and the smell of laundry as it dances in the gentle breeze the scary almost intimidating sound of thunder and downpour igniting a sense of awe in a terrible way and the expanse if not quite darkness at night as the crickets or beetles have their meeting which goes on for hours on end it seems all to come to a close at the hour where everything goes dead and quiet in the night before the cycle starts again.

5 min.

Capturing the sky

Following the skies resulted in the manifestion of the camera obscura at the ranch. The first experiment in the sauna, with a human scale camera which in theory would bathe the user in the skies.In order to record this the method of cyanotyping was used to paint the photosensitive chemical .

Part 2: The Curtain

With the help of Tanchho and Kristina I set up the screen inside and left it to expose. After 5 days of light Kristina washed and fixed the image. Above was whilst it was drying, upon reflection I realised the reason for the image not quite staying was that the fabric might have had an extra coating of plastic or something which was preventing the liquid to stain the fabric.
To the right is a view from below which shows the infinite projection of the landscape and another version in the sauna with the blue of the sky.

Orange Window Lashes

Faezeh Fathi

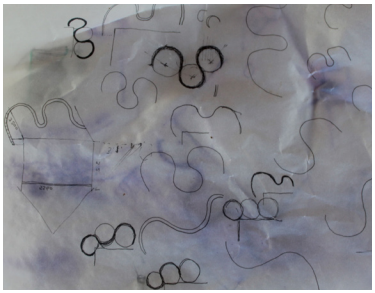
|A borrowed idea from Behinha Design Studio LLC|

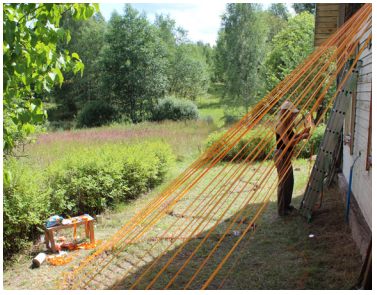
Sixty-four separate orange fabric ribbons extended from the side elevation of the House to the ground, forming a connection with the undulating line that curve back upon itself. These ribbons formed two enclosed spaces above two windows: the kitchen and bathroom windows.

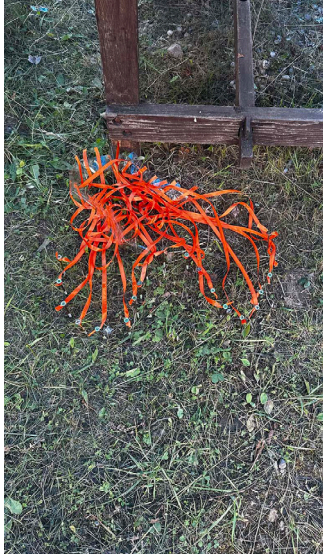
Each ribbon was affixed individually to 18mm steel rods and bolts, spaced 180mm apart, which were inserted into the ground.

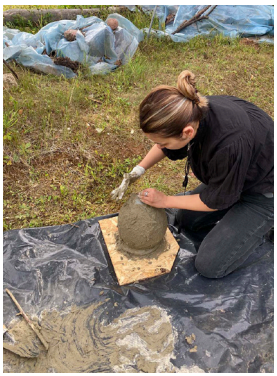
This temporary installation, existing and vanishing in turn, represented an experiment that adapted an idea borrowed from Behinha Studio Design LLC to a wholly distinct context/landscape.

The vibrant orange hue of the ribbons was visible from every vantage point in the Ranch landscape. The ribbons gently fluttered in the breeze, producing a rustling sound within the tranquil landscape.









Visagino Ato

We endeavored to drive to various sites. With our small group we could move
google said we could but reality did not go along with the reality as found
What did work out was a visit to the decommissioned nuclear power station
A small group had an introductory talk, with various inputs from the audien
curiosities, not least where we could acquire the uniforms worn by the workers
nearly now decommissioned. Tours have become very popular as a result of th
about Chernoby

A complex site.

Materials and patterns were beautiful in the interior spaces, with personal moments of construction archived.

It is a poignant site, as many of the those who were involved in its construction were asked to then dismantle and decommission the facility. Ecosystems struggled to adjust to these new conditions, as well as people.

wood ash terracotta forms

dom chu

This project is a materiality study and exploration, through process and form testing with the re-use of materials found on the landscape. Specifically, using wood ash gathered from Stonehenge (the fire pit) and terracotta fragments to create a mouldable material that solidifies - through a series of processes.

This project was derived from my first interaction at the site where we sat by Stonehenge, eagerly waiting for pizzas to be cooked one-by-one, where I tended to the fire. The vernacular and rural aspect of the site reminded me of a YouTube creator named *Primitive Technology,* whose videos are of him crafting objects, structures, and infrastructure using techniques that predate the iron age. One of his videos directly inspired this project, named *Primitive Technology: Wood Ash Cement.*

workspace viewed from afar

Stonehenge was the most appropriate location to conduct these experiments, the fire for firing materials, and a convenient table.

workspace at stonehenge

process

1. sieving ash from the pit to remove large debris

2. mixing ash with water

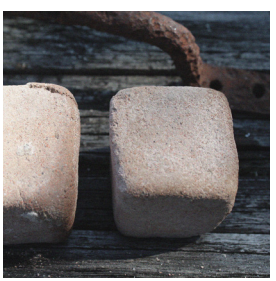
3. squeezing out water from the mixture to create pellets

4. firing the pellets until for an hour

5. immediately slaking (quenching) the pellets in water

6. crushing terracotta

8. slaked ash and ground terracotta cementitious mixture



9. wood ash terracotta cubes

ash terracotta cube firing

I made three ash terracotta cubes, which would be typically air dried for a dew days, but to experiment beyond this I placed one in Stonehenge to see what the result would be.

Throughout the firing I heard several pops, which indicated that the cube was exploding from either air pockets expanding due to the extreme heat, or the material itself expanded and exploded under the pressure.

aftermath of firing the cube, placed next to ash pellets

I removed it from the pit after two hours, and two chunks had exploded off, and it had become extremely brittle, indifferent from a fired ash pellet.

snail shell forms

1. Place empty snail shells in Stonehenge

One of my failed experiments was to make forms using an alternative method, by collecting snail shells and going through a process similar the wood ash terracotta process.

This one involved collecting empty snail shells, firing them in Stonehenge at a minimum of 870 degrees Celsius (but I had no way of measuring the temperature which is important later) until they turn white. The shells would then be placed in water, which in theory would cause an exothermic reaction where the shell would dissolve and emit heat.

Unfortunately this did not go as planned and the shell simply retained its form, even when fully submerged in water when it only required a small amount.

2. Snail shells firing

3. (Unsuccessfully) dissolve fired snail shells in water

ash terracotta brick drying

Toward the end of the project I was unsure of what other forms to make other than cubes, Jeffrey suggested that I use the wooden brick mould from a past project - stored in Barn 2b. I spent an entire day firing pellets,slaking them, and grounding terracotta. I started combining everything into my biggest mixture when I ran out of ash pellets. I used by hands to transfer the mixture into the mould, which I then placed by the fire to speed up the drying.

Repairs, maintenance & grey holes

ABOVE is my attempt to repair an old hammer. A beautiful head, forged of old, that had me improvising the removal of the wedges. The new handle still needs further patient work, as they are manufactured now quite a bit thicker, and much sanding remains.

RIGHT This years conversation with Gabor, began with my 1 minute sculpture (45 minutes this year 'ABOVE'). and through our history of walking Barnies in the landscape, and various moments of genius on Gabor's part, I returned with a bag of iron nails (as requested) and some hand made shingles- already weathered form the Barn 2b and other projects. The taxonomy of this bag of nails is to the right.

LEFT It seemed there was much more web activity than usual. Perhaps it was the dry season that kept these powerful structures unaltered in all the weather glory.

Tuesday: work-in progress presentations
An evening with Jon

We took advantage of remote conversation possibilities and shared our mid week ‘work-in-progress’ conversation online with Jon. It was great to have his observations and advice on the ideas and experimentation so far, a pick up on the droopy weather mood we were having with humour and encouragement.

He hung on a curtain, with the Ranch as backdrop in dry and bonny London, while we kept an eye on the lashed down tarpaulin.
A heartfelt thank you to you Jon and our in house IT department.

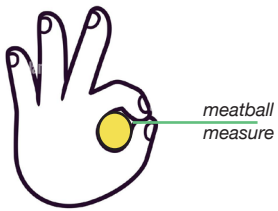
Recipes

by Ranch 23 participants

Part of your daily life at the Ranch is to cook the evening meal for each other. In many cases it becomes a collective effort, ambition is high for amazing meals to share and cooking for more than a few becomes an amazing achievement and highlight, if stressful moment of the day. As ever each meal was an extraordinary event, accompanied of course- by the Ranch 23 playlist.

First up was Tanchho's specialty of pizza on the fire. The challenge was the making of several outdoors, adapting a covered oven from Stonehenge. This then became a site for Dom's repair and subsequent kiln.

Pompeii fresco find (2023)
possibly depicts 2,000-year-old form of pizza



Fired meatballs and roasted potatoes

with fried aubergine and salad for a veggie option

Zain Azhar

2kg (?) Beef Mince
A lot of Potatoes
1 Onion
Olive Oil (or whatever oils on hand)
Lettuce
Tomatoes
Carrots
2 Aubergines

Before starting cooking, the fire outside should be roaring

- Roughly make meatballs about the volume of the void when you touch your pointy finger to your thumb to ensure there is enough to feed everyone (there was, with meatballs to spare)
- Cut potatoes into wedges and boil over the fire
- Ask Tancho to watch the potatoes as they boil. He accepts (begrudgingly)
- Re-mince the meat but this time add whatever seasoning you have available and add a roughly diced white onion
- Remake the meatballs and start cooking on the hob
- Periodically run back and forth from the house to the fire pit to ensure everything is cooking correctly*
- Add a lid to the pan on the hob once you've realised the meatballs aren't getting cooked all the way through
- Once the potatoes have boiled, remove from water and add to a different baking tray, covering with oil and seasoning. Place back on the fire and let roast
- Whilst meatballs are cooking, slice up carrots, tomatoes and lettuce for a side salad, and dice aubergine and peppers for the vegetarian option. Jeffrey helps you out, even though he's only been on the ranch for 20 minutes.
- Start frying the aubergine in a pan, ensuring to use a lenient amount of oil and salt. Fay takes over as I have never prepared an aubergine before.
- Once everything's almost finished cooking, take out to the fire pit and let it finish cooking on top of the embers
- Plate up and enjoy

*ran back and forth from the house to the fire pit 7 times in 3 minutes (ranch record)

On a serious note huge thanks to everyone at the ranch as they all contributed in some shape or form to this dinner. Can't claim I did it all by myself.

Vanilla Cardamom and Fennel tea

Diya Seepaul

Heat up a few seeds of fennel and crushed cardamom in a pot with a little bit of water for a few minutes - this should make it smell nice.

Then add how many cups of water and 2 tablespoons of the vanilla tea leaves per person.

Add milk to this also to your preference - the more milk you add the more rich the tea will be.

As this is heating up add sugar to your taste. You can also add more cardamom if you like. Some people also add a little bit of cinnamon -upto you.

Let this boil for a little bit maybe 5/10 minutes before it starts to bubble up.

Pour into your cups and use some kind of strainer, this can also be a sink to the bottom sort of situation if you like, there's no right answer really.

Add more sugar/milk to your taste.

Enjoy!

N.B - they go really well with biscuits :)

Simple cooking - Achar

Tanchho Lawati

10 - 15 minutes

This recipe is just a guideline, feel free to use a pestel & mortar or a blender to make these.

Fundatmentals

Servings - 2
1 Tomato
1 garlic clove
1 chunk of ginger
Salt
Pepper

My version

Servings - 2
1 Tomato
1 Garlic clove
1 chunk of Ginger
2 teaspoons Salt
3 teaspoons Pepper
3 teaspoons Cumin
2 Chillies
5 Parsley leaves

Mush/blend together until fully combined into a tasty sauce for every occasion.

Experiment and hope for the best

Noodles and Seafood Stir Fry Recipe

Dom Chu

Ingredients

1 shallot
1 egg
10 pieces of Chinese water spinach
1 Chinese chive
500ml of water
1 portion of rice noodles
2 tsp of olive oil
1 tsp Gochujang Korean chilli paste
500g of seafood - salmon, king prawns, shrimps, and squid are particularly good
1 tsp Lao Gan Ma Chilli Oil
A pinch of MSG or salt
1 tsp Squid Sauce

Instructions

Cut the shallot into slices, Scramble the egg, cut the Chinese water spinach into halves, and dice the Chinese chive.

- Fill a pot with 500ml of water and leave it to boil, add the rice noodles and leave for 3 minutes. Then empty the contents into a colander and rinse the noodles with colder water.

Add 2 tsp of olive oil into a non-stick frying pan, then add the scrambled egg and partially cook it. Add the noodles, and 1 tsp of Gochujang Korean chilli paste, and stir until the noodles are evenly red.

Add the seafood, sliced shallots, 1 tsp Lao Gan Ma Chilli Oil, a pinch of MSG/salt, and the squid sauce - stir fry the contents for a further three minutes.

Simple cooking - Egg fried rice

Tanchho Lawatii

30 minutes - 1 hour
Servings - 3

Ingredients

2 large Eggs
2.5/3 cups of Rice
Half an Onion (personally I prefer spring onion)
1 Garlic clove
4 tablespoons of Salt
Small chunk of Ginger
Oil (presonally prefer sesame oil)

Instructions

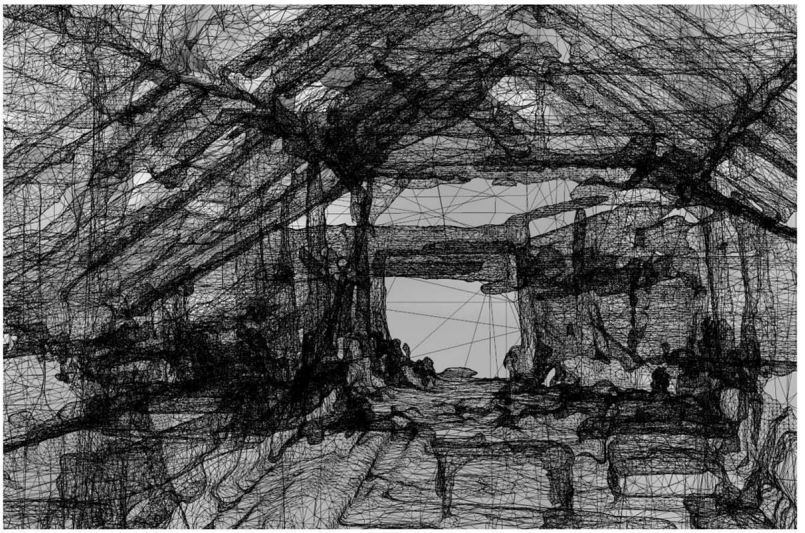
Cook the rice while you chop up all the ingredients. The onions need to be in small squares, the garlic needs to be minced into granules and the gingers need to be cut into tiny small strips.
Bring out a pan (Wok would work best) in medium heat and add a moderate amount of oil (before adding in the chopped pieces + salt to allow the coil absorb the flavours. After half a minute of letting it do this, add in the rice then mix. Mix until thoroughly melded together before cranking the heat to high and adding in the eggs.

DO NOT STOP MIXING ONCE THE EGGS ARE ADDED.

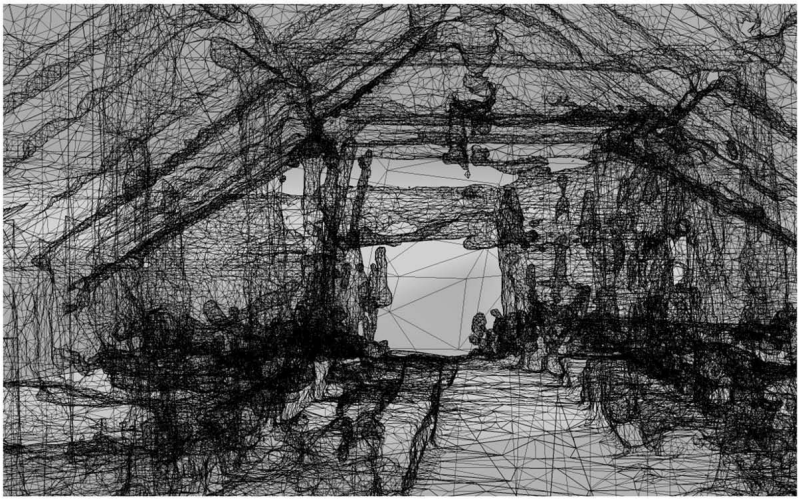
This is because the eggs will cook quickly and you want the eggs to merge with all the rice grains. Keep going until most grains visibly are coated in the eggs and cooked.
Let it rest for a few minutes and serve.
Experiment and hope for the best.

o n e
y e a r

Every year, Fay has kindly 3d scanned the big Barn to map its weak wall for its imminent repair, making an inventory of our week through the point-cloud. Thank you. We hope the repair is made this fall- before winter really sets in.



Sunday 30th July 2023



Monday 18th July 2022

THAT'S THE SPIRIT!

Tanchho Lawati

This project developed into focusing on creating spirits of the ranch using the materials provided by the ranch to give birth to new legends and myths.

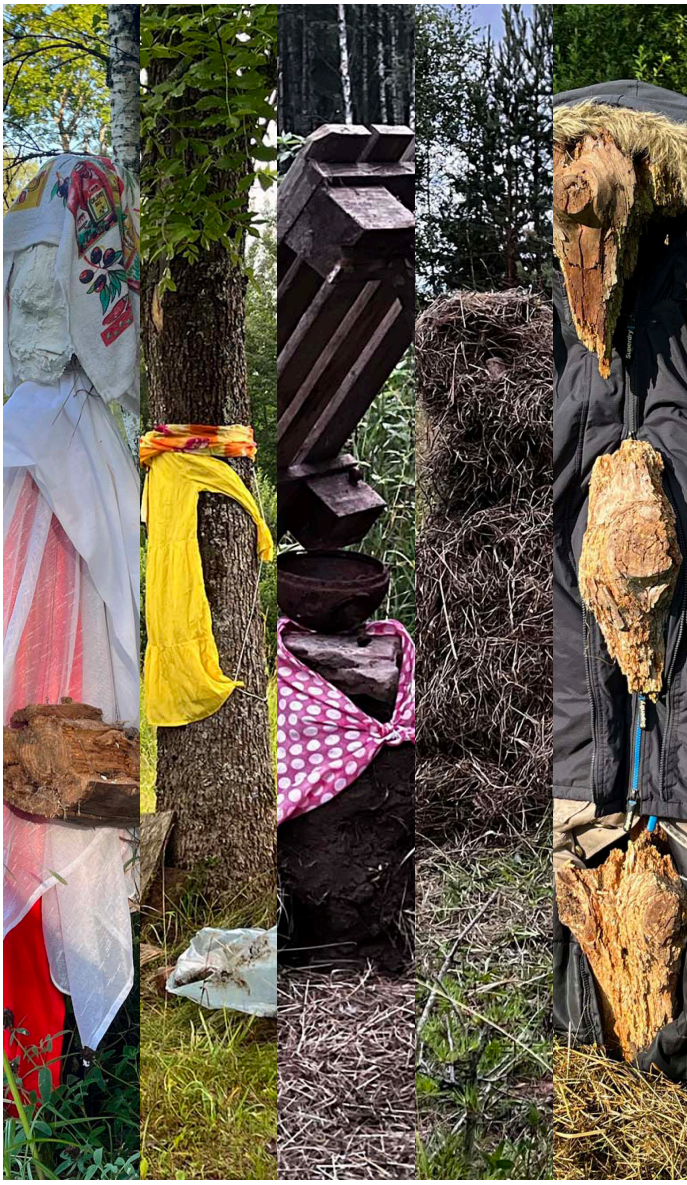
Babushka is the first spirit to be encountered, she invites you in with nourishment.

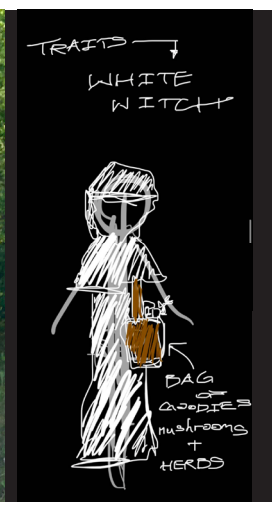
Močiutė watches over the log pile from where you pick a piece to absorb your worries and burn them away.

Boju sits in the land of insects, herbs and berries to cultivate and improve the fertility of the land.

Oba berma , the child of Babushka, comes from beyond the boundaries of the ranch to check on his children. Satisfied his cows come to take him back to his farm.

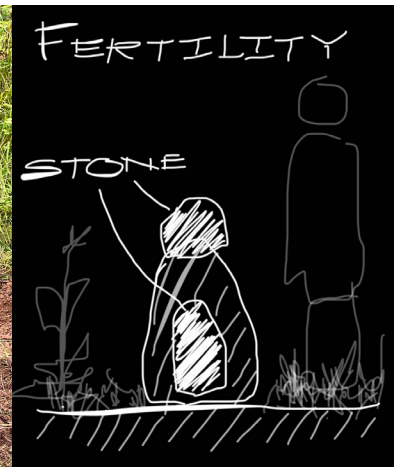
Sun, **Ti zefant**, and **Pota** play and hide from the stork in hopes of getting another sibling.





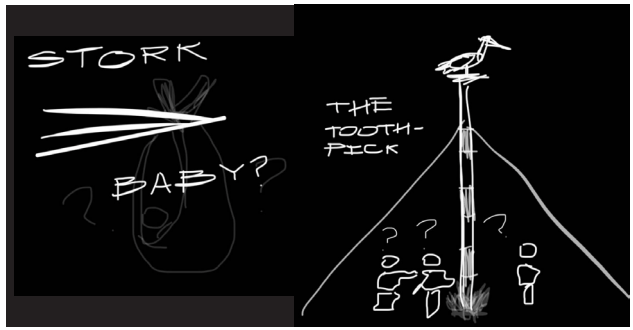
B a b u s h k a
Grandma (Russian)

M o č i u t ė
Grandma (Lithuanian)

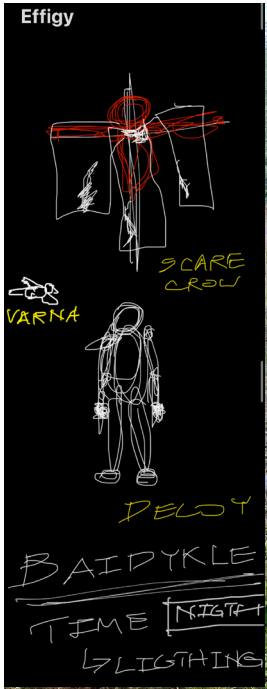


B o j u
Grandma (Nepali)

O b a B e r m a
Male child - son (Yoruba)



S u n, T i Z e f a n t, P o t a
Grandchild (Cantonese), (Creole), (Urdu)

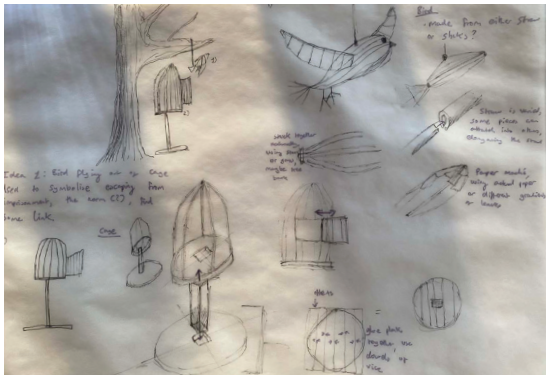


THAT'S THE SPIRIT! - Prototypes
Initial prompt - Fear and Determent

Bird and Cage series

Zain Azhar

The “Bird in a Cage” metaphor is a common metaphor used to represent a character associated with a caged bird, symbolising their sense of confinement and longing for freedom. There may be deeper layers of understanding to this metaphor; maybe the birds not ready to leave the cage yet, it still needs to learn some aspects of life or just “being a bird”. The understanding derived from this metaphor is relative to my current situation of leaving university and essentially spreading my own wings to craft my own route, embodying myself as the bird.



Bird and Cage (v1)

Micro modelling the concept using grass, straw, branches and pinecone shell found on the floor. Bound together using a piece of wet grass to tie knots around branches.

Bird and Cage (v1)

Trying to model a bird using the same concept of finding and using natural materials and methods. This time around modelling the body and tail from shoots found at a nearby lake, and learning how to weave the leaves and shoots together.

Bird and Cage (v2)

New experimentation methods, crafting a pair of wings from branches initially used for firewood.

Massive thanks to Dom for test modelling and Tancho for helping bind the wings to me.

LT Ranch [Reboot]

Exhibition- Atrium Gallery UCA Canterbury

Ranch 23 residency participants

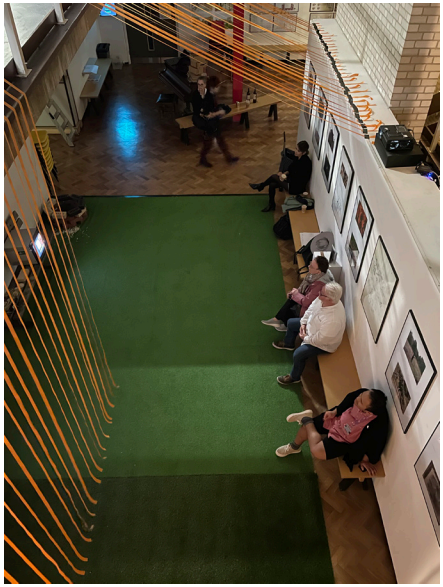
An exhibition of artifacts, films, sketches and images from the summer residency session. This was October. A few months after the session. As a curatorial idea, we re-enacted the event from the Ranch exhibition of 2015, the last time we exhibited work and events from the session. It was a [reboot]

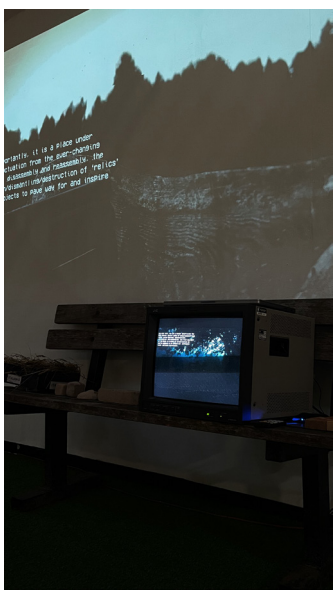
Thank you to UCA for the opportunity, support and help from the technicians and others especially Simon Mitchel, Ian Butcher, Matt Walsh, Tony Hassan, & Ben Westicott

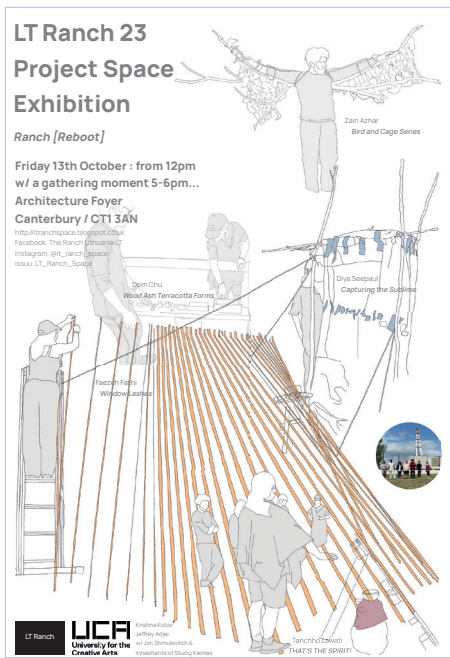
We gathered for a small opening event after the grass was cut and lashes were just right.

We hope to transfer some of the ideas and moments to the Staff Research Show in January 2024 with as many participants as logistically possible.

Images by
Faezeh Fathi
Zhuozhang Li
Poster graphics by Dom Chu






LT Ranch 23
Project Space
Exhibition
Ranch [Reboot]
Friday 13th October : from 12pm
w/ a gathering moment 5-6pm...
Architecture Foyer
Canterbury / CT1 3AN
http://tranchspace.blogspot.co.uk
Facebook: The Ranch (Ithuania)
Instagram @lt_ranch_space
issuu LT_Ranch_Space
Zain Azhar
Bird and Cage Series
Dom Chu
Wood Ash Terracotta Forms
Diya Seepaul
Capturing the Sublime
Faezah Fathi
Window Lashes
Tanchno Tawati
THAT'S THE SPIRIT!
LT Ranch
UCA
University for the Creative Arts
Kristina Kotov
Jeffrey Adjei
w/ Jon Shmuelevitch &
Inhabitants of Studio, Kalmas

Faezeh Fathi

Jeffrey Adjei *Zain Azhar* *Tanchho Lawati* *Diya Seepaul* *Kristina Kotov* *Mun Hin Dom Chu*

LT Ranch Session 2023

We were lucky this year, we made it. No external events to inhibit our continued return to the Ranch. Those of us wishing to explore this year were all keen whether remotely or on site. Thank you to you all for taking part. A heartfelt thank you to Faezeh Fathi and Jeffrey Adjei for their commitment and experience, sharing their knowledge of the site and Ranch processes and also everyone whose efforts made this session so very special. Some ranchers waited some years to finally join on site, so this was a unique experience. Jon Shmulevitch appeared via Miro responding to our posted images intersperse these pages as anecdotal inserts- and then joined for the Tuesday presentations. It was a joyful injection of his humour and advice to develop ideas. Lookng through the footage and images collected in this year's archive its a wonder how little we can include in this taster collection of experiments and personal stories of interests found this year at the Ranch. We still felt the post Covid legacy, with some flying for the first time, consciously moving away from comfort zones. The exhibition marked a kind of acknowledgement that we can perhaps forge ahead with further encounters on site. With heartfelt thanks.

kristina kotov, aristic director, LT ranch space

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LIVE PROJECTS NETWORK

studio contra

OPEN PRACTICE ARCHITECTURE Archibees.

UCA University for the Creative Arts
Canterbury School of Architecture

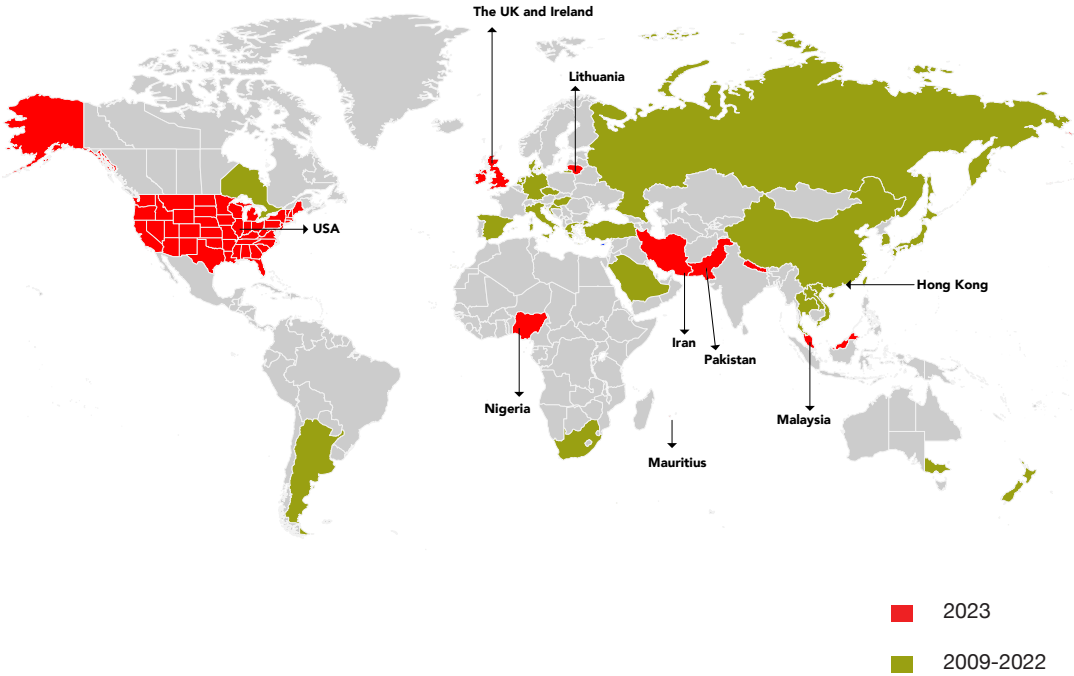
The publication of this catalogue (will be hopefully) partially funded by UCA Canterbury School of Architecture. Fingers crossed it works out again this year..

healycornelius
interiors architecture technology

ual: university of the arts london
chelsea
camberwell

EMBASSY OF THE REPUBLIC OF LITHUANIA IN THE UK

LT Ranch



We started this map for our 2020 Part 1, thanks to Jeffrey which we finally have updated it to include the Ranchers' diaspora. This year we realized none of us were really 'English'. Even prior to this year, we resisted this label, preferring Welsh, Republic of Ireland et al but also didn't wish to politicise this too much, but did feel troubled.

This year the next Marvel generation jokes surfaced none the less on a market visit to Utena. Without really thinking we walked in our line-up. The market itself was lined with fresh honey, the first mushrooms appeared as it had started raining finally, herbs (dill, mint, rosemary, wild oregano ++), vegetables with a second hand clothes selection satisfying Tanchho for his projects, as well as linen purchases for Jeffrey's rainy season in Nigeria.

We hope we didn't miss anyone out with this map, Please let us know if we have.

NEW ALBUM COMING SOON.
LT-RANCHERS-23